

# GREEK DANCE RHYTHMS FOR DRUMS

## BASICS AND BEYOND



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## Foreword

The purpose of this book is not to teach how to play drums. Some basic knowledge is required. This book is meant for drummers and other musicians to explore the Greek dance rhythms. It consists of more than 1080 patterns for drum set, 315 patterns for touberleki, 101 patterns for bongos and 42 patterns for cajon that can be used to play drums or to program a drum machine. These are just examples. Feel free to make your own variations.

In this book there are also music titles for the different rhythms. Be sure to listen to the studio version (unless otherwise indicated) of the mentioned artist, as a song can be played differently by another artist or at a live performance. When searching for a song on the internet, it is best to type Greek characters, because there is not a real clear standard for Greeklish. If there is a number mentioned, it indicates the tempo in bars per minute. Multiply this number with the number of beats per measure to get the tempo in beats per minute. For example, 35 bars per minute for a Karsilamas song is  $35 \times 9 = 315$  beats per minute.

Non-Greeks might have difficulties in the beginning to play the rhythms, as they have perhaps no experience with time signatures like 7/8, 9/4, 5/4 etc. Don't worry, you just have to understand how the rhythms are grouped which is often easy to hear. Listening a lot to Greek music will for sure help.

Keep in mind that after some time the mentioned links might not work anymore.

This book is not for free. Please respect my work and buy the book if you like it. Send me an e-mail for payment instructions. I will send you the latest version of this book as a PDF document.

I wish you a lot of fun playing the beautiful Greek dance rhythms!

Fred

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<https://www.dansblad.nl/grdrums/>

All photographs in this book are made by Fred Bolder, unless otherwise indicated.

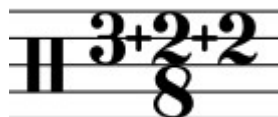
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## Grouping

A traditional Greek dance rhythm is defined by one or more time values. A time can be long or short. The long time can be twice as long as the short time, but also 1,5 times longer than the short time. Take a look at the following dance rhythms.

Kalamatianos	-UU
Tsakonikos	UUU-
- = long, U = short	

Nowadays Greek music is written in western music notation. The long time in the Kalamatianos rhythm is 1,5 times longer than the short time. Let's try to find a suitable time signature for the Kalamatianos rhythm. If the short time is equal to one count of the music, one measure has  $1,5 + 1 + 1 = 3,5$  counts. The top number of a time signature has to be a whole number, so we have to get rid of the fraction. If we multiply all values by 2, one measure has  $3 + 2 + 2 = 7$  counts. Now the short time is equal to two counts of the music and the long time is equal to three counts of the music. The bottom number of a time signature indicates the note that gets the beat (4 = quarter note, 8 = eighth note etc). The tempo in sheet music is mostly in quarter notes per minute (not beats per minute). To avoid high tempo values, Kalamatianos music is normally written in 7/8. In sheet music this can be also indicated as 3+2+2/8 to make the grouping more clear (see picture).



The long time in the Tsakonikos rhythm is twice as long as the short time. If the short time is equal to one count of the music, one measure has  $1 + 1 + 1 + 2 = 5$  counts. Tsakonikos music is normally written in 5/4 or 5/8 with a 3-2 grouping.

The grouping is very important to understand Greek rhythms. Therefore after each dance, I have (if applicable) written the grouping. Usually the first beat of each group is accented whereby the first group has the strongest accent. Keep in mind that the music theory that you have learned so far can confuse you. For example, the 9/8 meter is normally considered as a compound triple meter in which the beats are grouped into 3 groups of 3 eighth notes (3-3-3). So far I didn't find any Greek dance rhythm that is grouped like that. The Karsilamas and the Kamilierikos have a 9/8 meter with a 2-2-2-3 grouping. A way to count this rhythm is 1, 2, 1, 2, 1, 2, 1, 2, 3, but that can be fast for the Karsilamas. If you play the bass drum on the first beat of each group and the snare drum on the other beats, you will hear the basic Karsilamas rhythm, but there exist several variations. Often dancers step on the first beat of each group, but especially with slow dances there can be also steps at other moments.

In Greek music there are sometimes time signature changes. You must be aware of this in order to be able to count to the music. Listen to the Zeibekiko songs in the section “Music in which not every measure has 9 beats” when you understand the Zeibekiko rhythm.

Difficult? Don’t worry, you just have to get used to this music. Keep in mind that I didn’t have the book that you are reading now! When I first heard Greek music, I didn’t like it, probably simply because I didn’t understand it. I am happy that I didn’t give up trying to understand Greek music, since it opened a whole new world for me and now I like Greek music even more than other music.

I know a lot of Greek people that don’t know anything about counts and grouping, but they can sing and dance easily to the music. They don’t need theory, they just have it in their blood. Of course for making music, you need to know a lot more.

<a href="http://en.wikipedia.org/wiki/Metre_(music)">http://en.wikipedia.org/wiki/Metre_(music)</a>	<a href="http://www.musictheory.net/lessons/16">http://www.musictheory.net/lessons/16</a>
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## How to read the drum patterns

Most patterns in this book are not written on a musical staff, but in a table. I have decided to use tables for the following reasons:

- The duration of a note is not important when notating drums, because you can not really control the duration (some exceptions) when hitting a drum. When notating drums on a musical staff, the note value is used to indicate the moment that the next note must be played. When using a table, it is easier to understand at which count a drum must be played.
- This book contains a huge amount of patterns. The file size of this e-book would be very big when using a musical staff, because of all the pictures.
- It is much faster to write and maintain the patterns when using tables.
- A table is very easy to read.
- There exist many different drum keys, which makes it difficult to understand which drum or cymbal is indicated. In the tables in this book, the used instruments are written as text.

I understand that many drummers are used to musical staff notation. For this reason, I have included also some patterns that are written on a musical staff. By comparing the two notation systems, it is easier to learn how to read the tables.

The notation system that is used in this book is a variant of the Time unit box system.

[http://en.wikipedia.org/wiki/Time\\_unit\\_box\\_system](http://en.wikipedia.org/wiki/Time_unit_box_system)

The patterns are read from left to right. The following table shows the used symbols. In most patterns the L and R symbols are used instead of the X symbol. This is just to show a way to play for right handed people. Feel free to play it differently.

Symbol	Description
X, L, R	Normal hit, Normal hit played with left hand or foot, Normal hit played with right hand or foot
x, l, r	Softer hit, Softer hit played with left hand or foot, Softer hit played with right hand or foot
<b>X, L, R</b>	Louder hit, Louder hit played with left hand or foot, Louder hit played with right hand or foot
xX, lR, rL	Flam, Right handed flam, Left handed flam
+, L, R	Additional normal hit that can be played (it is shown to get ideas for variations)
Snare drum	Snare drum with snares off

<b>Example 1</b>						
	<b>1</b>	<b>&amp;</b>	<b>2</b>	<b>&amp;</b>	<b>3</b>	<b>&amp;</b>
Ride cymbal	X					
Snare drum		X	X		X	
Bass drum	X					

In Example 1 there are three beats in one bar. There are two boxes per count, so one box has a duration of half a beat. The ride cymbal is played on count 1. The snare drum is played on the “and” of count 1, on count 2 and on count 3. The bass drum is played on count 1.

<b>Example 2</b>												
	<b>1</b>			<b>2</b>			<b>3</b>			<b>4</b>		
Ride cymbal	X			X		X	X			X		X
Cross stick				X						X		
Bass drum	X						X					
Pedal hi-hat				X						X		

In Example 2 there are four beats in one bar. There are three boxes per count, so one box has a duration of 1/3 beat. It is a swing.

<b>Example 3</b>																
	<b>1</b>	<b>&amp;</b>	<b>2</b>	<b>&amp;</b>	<b>3</b>	<b>&amp;</b>	<b>4</b>	<b>&amp;</b>	<b>1</b>	<b>&amp;</b>	<b>2</b>	<b>&amp;</b>	<b>3</b>	<b>&amp;</b>	<b>4</b>	<b>&amp;</b>
Ride cymbal	X		X		X		X		X		X		X		X	
Snare drum			X				X				X				X	
Bass drum	X				X	X		X	X				X	X		

Example 3 contains two measures of four beats. One box has a duration of half a beat.

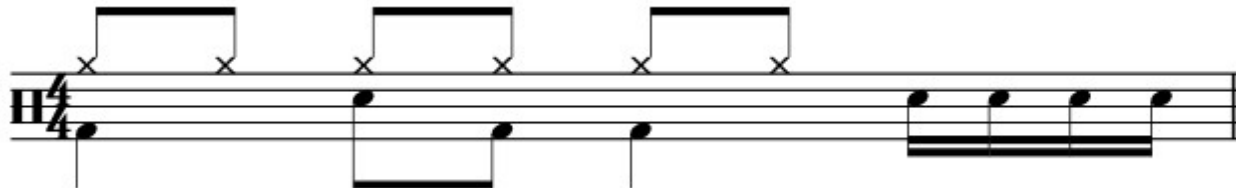
Example 4A												
	1		&		2		&		3		&	
Closed hi-hat	X		X		X		X		X		X	
Snare drum					X						X	X
Bass drum	X					X		X				

Example 4B												
	1	&	2	&	3	&	4	&				
Closed hi-hat	X	X	X	X	X	X						
Snare drum			X				X	X	X	X		
Bass drum	X			X	X							

Example 4C												
	1		&		2		&		3		&	
Closed hi-hat	R		R		R		R		R		R	
Snare drum					L						R	L
Bass drum	R					R		R				

Example 4D												
	1	&	2	&	3	&	4	&				
Closed hi-hat	R	R	R	R	R	R						
Snare drum			L				R	L	R	L		
Bass drum	R			R	R							

To save space and to make it easier to read, a box can be divided in more boxes as shown in Example 4B. Example 4B is the same as Example 4A. A symbol in a box indicates the moment of a hit and not the duration of the sound. Example 4C is Example 4A written with L/R symbols and Example 4D is Example 4B written with L/R symbols. Take a look how Example 4 is written in other notations.



<http://www.kickstartyourdrumming.com/drum-sheet-music/>

HH | x-x-x-x-x-x----- |  
SD | ----o-----o---o---o |  
BD | o-----o-o-----o--- |  
1 + 2 + 3 + 4 +

[http://en.wikipedia.org/wiki/Drum\\_tablature](http://en.wikipedia.org/wiki/Drum_tablature)

## Converting a table to a musical staff notation

The tables in this book are very handy to program a drum machine or drum software, since they mostly also work with tables. Triplets can be difficult, depending of the possibilities. Music software for writing complete music (not only drums) has not always a possibility to write a drum part in a table (also called drum grid). In that case you have to be able to convert a table to a musical staff notation.

Let's first see how the drums and cymbals are written on a musical staff. Keep in mind that the note positions can be different in your software, but the following is what I have seen the most and how it is written in this book.
























BD	bass drum	M	mid tom	O	open hi-hat	CR	crash cymbal
		T		H			
SD	snare drum	FT	floor tom	PH	pedal hi-hat	CS	cross stick
HT	high tom	CH	closed hi-hat	RD	ride cymbal		

It is important to know the basics of musical staff notation. Here are some links with a lot of information.

<http://method-behind-the-music.com/theory/notation/>  
<http://www.howmusicworks.org>

[http://en.wikipedia.org/wiki/List\\_of\\_musical\\_symbols](http://en.wikipedia.org/wiki/List_of_musical_symbols)

Here are some musical symbols that are important to know.

Note symbol	Name	Same duration as	Rest
	Whole note		
	Half note		
	Quarter note		
	Eighth note		
	Sixteenth note		
	Quarter note with one dot		
	Eighth note triplet		

Let's start with an easy pattern.

Converting example 1													
	1		&		2		&		3		&		4
Bass drum	R				R				R				R

There are four beats in a measure. The bass drum is played on every beat. This is mostly notated as follows:



The top number of the time signature indicates that there are four beats in a measure and the bottom number indicates that a quarter note gets the beat. This means that there fit four quarter notes into one measure.

As mentioned earlier, when notating drums, the duration of a note is not important, so the following notations give the same result.



Of course, in this case it is better to notate quarter notes, but it is not bad to have rest symbols inbetween. Depending on the pattern, it can even be more clear. You can also write the pattern in 4/8.



This notation gives the same result too, but a lot of people will think that the tempo is faster. It is important to know that the time signature doesn't indicate the tempo. In this case it indicates that there are four beats in a measure and that an eighth note gets the beat. The tempo is mostly indicated by a note above the score, followed by an equal sign and a value, as you can see in this notation. When you replace the

eighth note with a quarter note, the pattern will be played twice as fast, because then it indicates that there are 100 quarter notes (200 eighth notes) in one minute. The value after the equal sign is only the number of beats per minute when the note is the note that gets the beat, as indicated by the time signature. The tempo can be in beats per minute, bars per minute, quarter notes per minute, eighth notes per minute and more. With a tempo of (for example) 100 beats per minute, the duration of one measure in 4/4 is exactly the same as the duration of one measure in 4/8. The same applies when the tempo is in bars per minute (also called measures per minute). When the tempo is in quarter notes per minute, the duration of a 4/8 measure is half the duration of a 4/4 measure.

Here is another example.

Converting example 2								
	1	&	2	&	3	&	4	&
Bass drum	R			R	R		R	

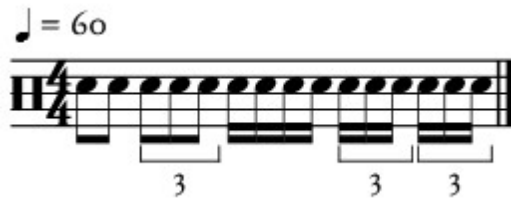
This can be notated as follows:



With a 4/4 time signature, one box in the table is equal to one eighth note. The first note is equal to three boxes (three eighth notes). One dot after a note adds half the value of the note. A quarter note with one dot is equal to three eighth notes. Compare also the other notes with the table.

Here is an example with triplets.

Converting example 3																
	1		&		2		&		3		&		4		&	
Snare drum	R		L		R	R	L		R	L	R	L	R	L	R	L



With a 4/4 time signature, one box in the table is equal to one sixteenth note. The first note has a duration of 2 boxes (two sixteenth notes) and is therefore an eighth note. The same applies for the second note. In the table you can see that count 2 has three boxes. It is a triplet. One eighth note triplet has the same duration as one quarter note. Count 3 has of course four sixteenth notes. For count 4 there are two sixteenth note triplets needed. One sixteenth note triplet has the same duration as one eighth note.

Now it is a good moment to compare the other notations in this book. For several dances, the basic drum pattern is written in a table and on a musical staff.

## Greek rhythms are not that difficult

When you are not Greek, time signatures like 7/8, 9/4 and 5/4 might look impossible, but you just have to get used to them. In this chapter I will teach you in a very easy way how to play the basic Zeibekiko rhythm which has 9 beats. The Zeibekiko is very popular. In this book there are listed more than 1000 Zeibekiko music titles, but there are many many more.

Let's start with a simple Rock rhythm, that you probably already know.

	1		&		2		&		3		&		4		&	
Closed hi-hat	R		R		R		R		R		R		R		R	
Snare drum					L								L			
Bass drum	R								R							

On YouTube you can find many lessons about this rhythm. Here is a good example.

<http://www.youtube.com/watch?v=CvsFEsXakwo>

When you can play the Rock rhythm, hit the snare drum on the & of 1 and on 4.

	1		&		2		&		3		&		4		&	
Closed hi-hat	R		R		R		R		R		R		R		R	
Snare drum			L										L			
Bass drum	R								R							

Now also hit the snare drum on the & of 2. It is important to practise this pattern at different tempos.

	1		&		2		&		3		&		4		&	
Closed hi-hat	R		R		R		R		R		R		R		R	
Snare drum			L				L						L			
Bass drum	R								R							

Congratulations, you have just learned a Greek rhythm!! This is the Tsifteteli rhythm, which is also very popular. Now it is a good moment to search on YouTube for Tsifteteli songs and try to recognise the pattern that you have just learned. Keep in mind that there exist many variations. Try also to play along with some songs.

I didn't forget that I have promised to teach you the basic Zeibekiko pattern. Just play two times the Tsifteteli pattern and repeat the last count, so in total we have  $4 + 4 + 1 = 9$  beats. Let's see how that looks.

Zeibekiko																																					
	1		&		2		&		3		&		4		&		5		&		6		&		7		&		8		&		9		&		
Closed hi-hat	R		R		R		R		R		R		R		R		R		R		R		R		R		R		R		R		R		R		
Snare drum			L				L						L						L				L						L				L				
Bass drum	R								R								R								R												

Practise also this basic Zeibekiko pattern at different tempos. Probably count 9 will feel strange at the beginning, but give yourself time to get used to it. Most Tsifteteli songs are fast and most Zeibekiko songs are slow. Now it is a good moment to listen to Zeibekiko songs. I have to warn you that in a lot of Zeibekiko songs the number of beats per measure changes during the song. Therefore listen for now only to the songs in the Zeibekiko chapter that are listed under "New Zeibekiko rhythm".

## Hasapiko (Χασάπικο), 2-2

The Hasapiko is danced by two or more people next to each other with the arms in a T-hold (hands on each other's shoulders). It is a choreographed dance which is danced to music in 4/4 time. Originally it was danced by Greek butchers.



Hasapiko in a library in Amsterdam



Hasapiko in hotel Mare Nostrum in Vravrona (Greece)

Hasapiko – basic pattern									
	1			2			3		4
Closed hi-hat	R			R			R		R
Snare drum				L					L
Bass drum	R						R		



Hasapiko – fill 1												
	1			2			3			4		
Closed hi-hat	R			R			R					
Snare drum				L					R	L	R	L
Bass drum	R					R	R					

Hasapiko – fill 3												
	1			2			3			4		
Closed hi-hat												
Snare drum	R	L	R	L	R	L	R	L	R	L		
Bass drum												

Hasapiko – fill 5												
	1			2			3			4		
Closed hi-hat	R											
Snare drum				L	R	L			R	L	R	L
Bass drum	R						R					

Hasapiko – fill 7												
	1			2			3			4		
Mid tom											L	
Floor tom	R	R	R	R	R	R	R	R	R			R
Snare drum	L	L	L	L	L	L	L	L	L	IR		
Bass drum												

Hasapiko – fill 2												
	1			2			3			4		
Closed hi-hat	R			R								
Snare drum				L			R	L	R	L	R	L
Bass drum	R											

Hasapiko – fill 4												
	1			2			3			4		
Closed hi-hat	R			R								
Mid tom												L
Floor tom											R	
Snare drum				L			IR			L		
Bass drum	R					R						

Hasapiko – fill 6												
	1			2			3			4		
Closed hi-hat	R			R			R					
Floor tom									R	R		
Snare drum				L					L	L		
Bass drum	R						R					

Hasapiko – fill 8												
	1			2			3			4		
Closed hi-hat	R											
High tom			L	R								
Mid tom					L	R			IR			
Floor tom											IR	
Bass drum	R											

## Kalamatianos (Καλαματιανός), 3-2-2

This is one of the best known dances of Greece. The name comes from the town Kalamata. The Kalamatianos is danced by men and women in an open circle with the arms in a W-hold to music in 7/8 time. The steps are taken on the counts 1, 4 and 6. A figure consists of 12 steps and therefore has a duration of 4 bars. Often only the basic step is danced, but there exist nice variations.

The songs are often about animals, food or nature to tell in a discrete way a love story. The main musical instrument is the clarinet.



Kalamatianos in the Dora Stratou theatre in Athens



Kalamatianos on board of the cruise ship Celestyal Crystal

### Kalamatianos – basic pattern



Kalamatianos – basic pattern																												
	1		&		2		&		3		&		4		&		5		&		6		&		7		&	
Closed hi-hat	R				R				R				R				R				R				R			
Snare drum									L												L							
Bass drum	R												R															

Kalamatianos – bass and snare drum variations																												
	1		&		2		&		3		&		4		&		5		&		6		&		7		&	
1	B												B								S							
2	B								B				B								S							
3	B								S				B								S				S			
4	B								S				B							S	S							
5	B						B		S				B							B	S				S			
6	B				S				S				B								S							
7	B				S				S				B				S				B				S			
8	B				S				B				B				S				B				S			
9	B				S								B								S							
10	B				B								B								S							

B = Bass drum, S = Snare drum

Kalamatianos – bass and snare drum variation 11																												
	1		&		2		&		3		&		4		&		5		&		6		&		7		&	
Snare drum	R				R		L		R				R						L		R				R			
Bass drum	R												R								R							

Kalamatianos – bass and snare drum variation 12																												
	1		&		2		&		3		&		4		&		5		&		6		&		7		&	
Closed hi-hat	R				R				R				R				R				R				R			
Snare drum							L		L										L						L			
Bass drum	R												R								R							

## Tsakonikos (Τσακόνικος), 3-2

This very old chain dance from Tsakonia is danced by men and women to music in 5/4 time.

Tsakonikos – basic pattern															
	1		&		2		&		3		&		4		&
Closed hi-hat	R				R				R				R		
Snare drum			L				L				L			L	
Bass drum	R				R				R				R		

Tsakonikos – bass and snare drum variation 1															
	1		&		2		&		3		&		4		&
Closed hi-hat	R				R				R				R		
Snare drum			L				L				L		R	L	R
Bass drum	R				R				R				R		

Tsakonikos – bass and snare drum variation 2															
	1		&		2		&		3		&		4		&
Closed hi-hat	R												R		
Snare drum					R				R		L			L	R
Bass drum	R												R		

Tsakonikos – bass and snare drum variation 3															
	1		&		2		&		3		&		4		&
Closed hi-hat	R												R		
Snare drum					R				R		L			R	
Bass drum	R												R		



Tsakonikos in the Dora Stratou theatre in Athens

## Tsamikos (Τσάμικος)

The Tsamikos or Kleftikos is danced by men and women in an open circle with the arms in a W-hold to slow music in 3/4 time. In the past, the Tsamikos was only danced by men. The leader often does spectacular movements and acrobatics. There is also a slow variation of the Tsamikos which is called Rast (Ραστ).



Tsamikos in the Dora Stratou theatre in Athens



Tsamikos in the Dora Stratou theatre in Athens

Tsamikos – basic pattern											
	1		&		2		&		3		&
Closed hi-hat	R								R		
Snare drum				L	R		L				L
Bass drum	R								R		

Tsamikos – variation 1											
	1		&		2		&		3		&
Closed hi-hat	R								R		
Snare drum			R	L	R		L				L
Bass drum	R								R		

Tsamikos – variation 2											
	1		&		2		&		3		&
Closed hi-hat	R								R		
Snare drum				L	R		L			R	L
Bass drum	R								R		

Tsamikos – variation 3											
	1		&		2		&		3		&
Ride bell	R				R		R		R		
Snare drum				L			L				L
Bass drum	R								R		

Tsamikos – variation 5											
	1		&		2		&		3		&
Floor tom									R		L
Snare drum	R			L	R		L				
Bass drum	R								R		



Tsamikos – variation 4											
	1		&		2		&		3		&
Open hi-hat									R		
Closed hi-hat	R				R		R			R	
Snare drum				L			L				
Bass drum	R								R		

Tsamikos – variation 6											
	1		&		2		&		3		&
Crash cymbal	R										
Closed hi-hat				R	R		R		R		R
Snare drum							L				L
Bass drum	R								R		

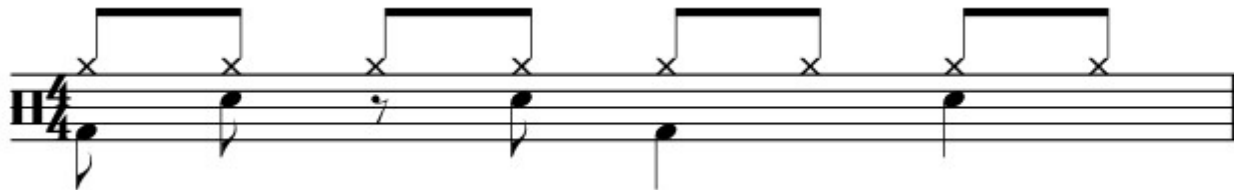
## Tsifteteli (Τσιφτετέλι), 2-2

The Tsifteteli is an oriental solo dance which is danced by a woman. The name comes from the Turkish word Chifteteli which means double strings of the baglama musical instrument. The Tsifteteli was brought to Greece by Greeks that lived in Asia Minor. They were forced to leave because of the population exchange between Greece and Turkey. The rhythm of Tsifteteli music is mostly the Maqsoum (also spelled Maqsum, Maqsuum, Maqsoom, Maksoum, Maksum , Maksuum or Maksoom).

Maqsoum														
1		&		2		&		3		&		4		&
D		T				T		D				T		

D = Doum (low pitched tone), T = Tek (high pitched tone)

### Tsifteteli – basic pattern



Tsifteteli – basic pattern															
	1		&		2		&		3		&		4		&
Closed hi-hat	R		R		R		R		R		R		R		R
Snare drum			L				L						L		
Bass drum	R								R						

## Variations

Tsifteteli – bass and snare drum variations																
	1		&		2		&		3		&		4		&	
1	B		S				B		B				S			
2	B		B				S		B				S			
3	B		B				B		B				S			
4	B		S				S		B				S			S
5	B		S				S		B				S		S	S
6	B		S				S		B		B		S			
7	B		S				S		B			B	S			
8	B		B	S			B		B			B	S			
9	B		B	S			S		B			B	S			
10	B		S				S		B				S		B	<i>s</i>

B = Bass drum, S = Snare drum

Tsifteteli – hi-hat variation 1															
	1		&		2		&		3		&		4		&
Closed hi-hat	R				R				R				R		
Snare drum			L				L						L		
Bass drum	R								R						

Tsifteteli – tom variation 1															
	1		&		2		&		3		&		4		&
Floor tom	R		R						R						
Snare drum	L		L		R	L	R		L		R	L	R		R
Bass drum	R		R						R						

Tsifteteli – variation 1															
	1		&		2		&		3		&		4		&
Closed hi-hat	R		R						R						
Snare drum						L	R					L	R		R
Bass drum	R		R						R						

## Tsifteteli fills

### Fills starting around count 4

Tsifteteli – fill 4.1																
	1		&		2		&		3		&		4		&	
Closed hi-hat	R		R		R		R		R		R					
Snare drum			L				L						R	L	R	L
Bass drum	R								R							

Tsifteteli – fill 4.2																
	1		&		2		&		3		&		4		&	
Closed hi-hat	R		R		R		R		R		R					
High tom															R	L
Snare drum			L				L						IR			
Bass drum	R								R			R				

Tsifteteli – fill 4.3																
	1		&		2		&		3		&		4		&	
Closed hi-hat	R		R		R		R		R		R					
High tom														L		
Mid tom															R	L
Snare drum			L				L					L	R			
Bass drum	R								R							

## Zeibekiko (Ζεϊμπέκικο), 2-2-2-3

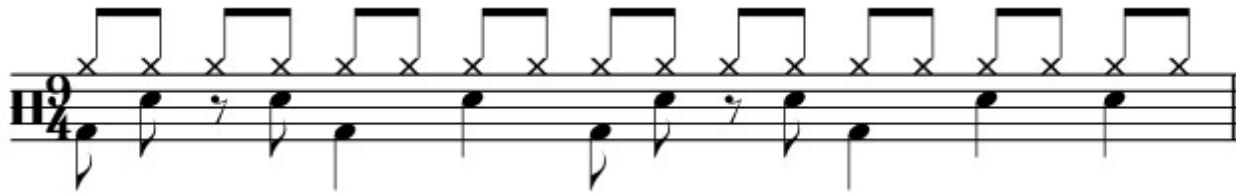
The Zeibekiko is a popular solo dance that is mostly danced by a man. There are no prescribed steps, but the style is important. The dancer expresses emotions like pain, sadness and love.

### 9/4 or 9/8?

On the internet I have read a lot of discussions about the time signature of the Zeibekiko, whether it is 9/4 or 9/8. I would like to share my thoughts about that. The top number of a time signature indicates the number of beats per measure. The bottom number indicates the note that gets the beat. 9/4 means that there are 9 beats in a measure and that a quarter note gets the beat. It is important to know that the bottom number does not indicate the tempo of the song. The tempo is mostly indicated by a note followed by an equal sign and a number. The number tells how many of that note fit in one minute. The note is often corresponding with the bottom number of the time signature. In that case the tempo is in beats per minute. A quarter note is played slow in one song and fast in another song. For example, a Viennese waltz is twice as fast as a Slow waltz and they are both in 3/4. In the same song with a constant tempo an eighth note is played twice as fast as a quarter note. You can write a Zeibekiko in 9/4 and in 9/8 as you can see on the following pictures. It means exactly the same and there is no difference in tempo.



## Zeibekiko – basic pattern



## Zeibekiko – basic pattern

	1		&		2		&		3		&		4		&		5		&		6		&		7		&		8		&		9		&	
Closed hi-hat	R		R		R		R		R		R		R		R		R		R		R		R		R		R		R		R		R		R	
Snare drum			L				L					L					L						L					L				L				
Bass drum	R								R								R								R											

## Variations

### Zeibekiko – bass and snare drum variations

	1		&		2		&		3		&		4		&		5		&		6		&		7		&		8		&		9		&		
1	B		S				S		B				S				B		S					S		B				B				S			
2	B		S				B		B				S				B		S					B		B				S				S			
3	B		S				B		B				S				B		S					B		B				S				B			
4	B		B				S		B				S				B		B					S		B				S				S			
5	B		B				B		B				S				B		B					B		B				B				S			
6	BS		BS				BS		BS				BS				BS		BS					BS		BS				BS				BS			
7	BS		S				S		BS				S				BS		S					S		BS				S				S			
8	B		S				S		B				S			S	B		S					S		B				S				S			S
9	B		S				S		B				S				B		S					S		B			B	S			B	S			
10	B		S				S		B				S			S	B		S					S		B			B	S			B	S		S	
11	B		B			S	B		B			B	S				B		B			S	B		B			B	B			B	S				
12	B	B	S				S		B				S				B	B	S					S		B				S				S			
13	B		S				B		B				S				B		S					B		B				B		B	B	S			
14	B				S				B				S				B		S					S		B				S				S			
15	B		B				S	B	B				S				B		B					S	B	B				B				S			

B = Bass drum, S = Snare drum

## Zeibekiko fills

The duration of a Zeibekiko fill is mostly not longer than 3 beats. In Rock music you can often hear one measure fills, but I have never heard a one measure fill in a Zeibekiko song. Keep in mind that most Zeibekiko songs are slow and there are 9 beats (not always) in a measure. Let's see how long a one measure Zeibekiko fill would take for a song with a normal tempo.

Example: Tempo = 7 bars/minute -> 1 bar = 1/7 minute = 60 x 1/7 = 8,57 seconds!

### Fills starting around count 9

Zeibekiko – fill 9.1																																					
	1		&		2		&		3		&		4		&		5		&		6		&		7		&		8		&		9		&		
Closed hi-hat	R		R		R		R		R		R		R		R		R		R		R		R		R		R		R		R						
Snare drum			L				L						L							L				L					L				R	L	R	L	
Bass drum	R								R								R								R				<i>R</i>				<i>R</i>				

Zeibekiko – fill 9.2																																						
	1		&		2		&		3		&		4		&		5		&		6		&		7		&		8		&		9		&			
Closed hi-hat	R		R		R		R		R		R		R		R		R		R		R		R		R		R		R		R							
Snare drum			L				L						L							L									L				R	L	R	L	R	L
Bass drum	R								R								R								R				R				R					

Zeibekiko – fill 9.3																																					
	1		&		2		&		3		&		4		&		5		&		6		&		7		&		8		&		9		&		
Closed hi-hat	R		R		R		R		R		R		R		R		R		R		R		R		R		R		R		R						
Snare drum			L				L						L							L				L					L				IR	L		L	
Bass drum	R								R								R								R				R								

## Zeibekiko – fill 7.5



### Zeibekiko – fill 7.5

	1	&	2	&	3	&	4	&	5	&	6	&	7	&	8	&	9	&	
Closed hi-hat	R		R		R		R		R		R								
High tom															L	R			
Mid tom																	L	R	
Floor tom																			R
Snare drum		L			L			L			L		L	IR					
Bass drum	R						R				R								

### Zeibekiko – fill 7.5A

	7	&	8	&	9	&	
High tom			IR	IR			
Mid tom					IR	IR	
Floor tom							R
Snare drum	IR						
Bass drum							

### Zeibekiko – fill 7.5B

	7	&	8	&	9	&	
High tom			IR				
Mid tom					IR		
Floor tom						R	
Snare drum	IR						
Bass drum			R		R		

### Zeibekiko – fill 7.5C

	7	&	8	&	9	&	
High tom			IR				
Mid tom					R	L	
Floor tom							R
Snare drum	IR						
Bass drum			R		R		

### Zeibekiko – fill 7.5D

	7	&	8	&	9	&	
High tom			R	L			
Mid tom					R	L	
Floor tom							R
Snare drum	IR						
Bass drum			R		R		

## Triplet fills

Triplet fills might be a little difficult in the beginning, but they sound great and are often used in Zeibekiko music. At the previous pages I have already written several triplet fills, but I want to give you some more ideas.

Let's take a look at a short fill that starts on count 9. As Zeibekiko music is mostly slow, it should be no problem after the fill to play the crash cymbal with your right hand.

Zeibekiko – triplet fill 1																				
	1	&	2	&	3	&	4	&	5	&	6	&	7	&	8	&	9	&		
Closed hi-hat	R	R	R	R	R	R	R	R	R	R	R	R	R	R	R	R				
High tom																			L	
Floor tom																				R
Snare drum		L		L			L			L		L			L		IR			
Bass drum	R				R				R				R							

If you want to play a longer fill, you can simply start on count 8 and play the previous fill two times, but often I like it better when there is more variation and the next count sounds lower in pitch as in the following example. If you have a second floor tom, feel free to use it instead of the last bass drum hit.

Zeibekiko – triplet fill 2																				
	1	&	2	&	3	&	4	&	5	&	6	&	7	&	8	&	9	&		
Closed hi-hat	R	R	R	R	R	R	R	R	R	R	R	R	R	R						
High tom															L					
Mid tom																	L			
Floor tom																R		R		
Snare drum		L		L			L			L		L			IR					
Bass drum	R				R				R				R							R

You can start the previous fill also on count 7 and play a flam on count 9.

<b>Zeibekiko – triplet fill 3</b>																							
	1		&		2		&		3		&		4		&		5		&		6		&
Closed hi-hat	R		R		R		R		R		R		R		R		R		R		R		R
High tom																				L			
Mid tom																					L		
Floor tom																				R		R	
Snare drum			L				L					L				L				IR			IR
Bass drum	R								R								R						R

Here is another nice idea. During count 9, you can repeat counts 7 and 8, but twice as fast. On count 9 it is now better to play a normal hit instead of a flam. You can also play only the fast part of the fill and start on count 9.

<b>Zeibekiko – triplet fill 4</b>																							
	1		&		2		&		3		&		4		&		5		&		6		&
Closed hi-hat	R		R		R		R		R		R		R		R		R		R		R		R
High tom																				L			
Mid tom																					L		
Floor tom																				R		R	
Snare drum			L				L					L				L				IR			IR
Bass drum	R								R								R						R

You don't have to use only triplets during the fill. Here is an example.

<b>Zeibekiko – triplet fill 5</b>																							
	1		&		2		&		3		&		4		&		5		&		6		&
Closed hi-hat	R		R		R		R		R		R		R		R		R		R		R		R
High tom																				L			
Mid tom																					L		
Floor tom																				R		R	
Snare drum			L				L					L				L				IR			IR
Bass drum	R								R								R						R

## Endechno Zeibekiko 3 – fill 2



### Endechno Zeibekiko 3 – fill 2

	1		&	2		&	3		&	4		&	5		&	6		&	7			8			9		&	
High tom	L		L			L	L			L			L	L			L	IR				IR						
Mid tom																			IR				IR					
Floor tom	R		R			R	R			R			R	R			R				IR			IR	R			
Snare drum																									L			
Bass drum	R						R						R															

### Endechno Zeibekiko 3 – fill 3

	1		&	2		&	3		&	4		&	5		&	6		&	7		&	8		&	9		&	
High tom	L		L			L	L			L			L	L			L	L								L		
Floor tom	R		R			R	R			R			R	R			R	R				R				R		
Snare drum																						L				IR		
Bass drum	R						R						R						R			R				R		

### Endechno Zeibekiko 3 – fill 4

	1		&	2		&	3		&	4		&	5		&	6		&	7		&	8		&	9		&	
High tom	L		L			L	L			L			L	L			L	L	L			L				L		
Floor tom	R		R			R	R			R			R	R			R	R	R			R		r	r	R		R
Snare drum																										L		
Bass drum	R						R						R						R									

## Song examples

Feel free to play the songs differently. Since the indicated time is in minutes and seconds, it is not that precise. Also keep in mind that the melody often starts just before or after the start of a measure.

<b>Ρόζα (Roza)</b>	
Artist	Δημήτρης Μητροπάνος (Dimitris Mitropanos)
Music	Θάνος Μικρούτσικος (Thanos Mikroutsikos)
Lyrics	Άλκης Αλκαίος (Alkis Alkaaios)
Tempo	65 beats per minute
Song structure	3 counts intro, 7 x [9 9 7 7 9]

This song has no chorus. Not every measure has 9 beats. Therefore I have indicated the tempo in beats per minute. The first verse contains only piano and vocals. The guitar starts at the second verse. The bass guitar, drums and bouzouki start at the third verse, so the verse that starts with “Με παίζεις στη ρουλέτα και με χάνεις”. Keep in mind that the following drum notation is not exactly what is played in the original version, but I did my best to make it sound almost the same.

Measure 1 of verse 3 (start: 01:19)																																					
	1		&		2		&		3		&		4		&		5		&		6		&		7		&		8		&		9		&		
Floor tom	IR		IR														IR		IR						IR				IR				IR				
Bass drum	R																R								R												

Measure 2 of verse 3 (start: 01:27)																																				
	1		&		2		&		3		&		4		&		5		&		6		&		7		&		8		&		9		&	
Floor tom	IR		IR														IR		IR						IR				IR			IR				
Bass drum	R																R								R											

Measure 3 of verse 3 (start: 01:35)																												
	1		&		2		&		3		&		4		&		5		&		6		&		7		&	
Floor tom	IR		IR														IR				IR				IR			
Bass drum	R																R											

## Music titles

This book contains more than 1000 Zeibekiko titles. The Zeibekiko rhythm can be found in various music styles such as Rebetika (Ρεμπέτικα), Laika (Λαϊκά), Endechna (Εντεχνα) and Bouzoukia (Μπουζούκια). Each style has a unique sound. It is good and nice to play along with songs that contain no drums like “Oli i zoi” and “Ti gyrevo ego edo”. Keep in mind that there are also new songs with an old Zeibekiko rhythm.

<b>New Zeibekiko rhythm (Καινούργιο, Διπλό, Μοντέρνο, Πεταχτό or Νέο Ζεϊμπέκικο)</b>		
100 fores (100 φορές)	Antzy Samiou (Άντζυ Σαμίου)	6,9
Ach enas kaimos (Αχ ένας καημός)	Rena Koumioti (Ρένα Κουμιώτη)	7,3
Ach kardia mou (Αχ καρδιά μου)	Nikos Samaras (Νίκος Σαμαράς)	6,5
Ach vre, paliomisofoia (Αχ βρε, παλιομισοφορία)	Vasilis Avlonitis (Βασίλης Αυλωνίτης)	7,5
Adikimenos (Αδικημένος)	Spyros Zagoraios (Σπύρος Ζαγοραίος)	7,1
Adistakti (Αδίστακτη)	Charis Kostopoulos (Χάρης Κωστόπουλος)	6,8
Afiste me na ziso (Αφήστε με να ζήσω)	Marinos Agariou (Μαρίνος Αγαπίου)	6,6
Afise me mono (Αφησέ με μόνο)	Paschalis Terzis (Πασχάλης Τερζής)	6,7
Afta ta cheria (Αυτά τα χέρια)	Manolis Mitsias (Μανώλης Μητσιάς)	7,2
Afta ta matia (Αυτά τα μάτια)	Antzela Dimitriou (Άντζελα Δημητρίου)	7
Afti ti thalassa (Αυτή τη θάλασσα)	Foteini Velesiotou (Φωτεινή Βελεσιώτου)	7,4
Afto to spiti (Αυτό το σπίτι)	Giannis Ploutarchos (Γιάννης Πλούταρχος)	7,2
Agapa me kai mi fovasai (Αγάπα με και μη φοβάσαι)	Kostas Tottas (Κώστας Τόττας)	7,2
Agapao dyskola (Αγαπάω δύσκολα)	Katerina Stanisi (Κατερίνα Στανίση)	7,4
Agapi an thes na legesai (Αγάπη αν θες να λέγεις)	Vasilis Karras (Βασίλης Καρράς)	6,9
Agapi pou 'gines dikoro machairi (Αγάπη που 'γινες δικοπο μαχαίρι)	Marinella (Μαρινέλλα)	6,7
Agapi tou Voria (Αγάπη του Βοριά)	Stelios Mpikakis (Στέλιος Μπικάκης)	7
Agapiomastan (Αγαπιόμασταν)	Rena Koumioti (Ρένα Κουμιώτη)	7,4
Agia Sofia (Αγία Σοφία)	Lefteris Pantazis & Afoi Symeonidi (Λευτέρης Πανταζής & Αφοί Συμεωνίδη)	6,3
Agorazo oso ki oso (Αγοράζω όσο κι όσο)	Antypas (Αντύπας)	7,4
Agori tis ftochis avlis (Αγόρι της φτωχής αυλής)	Rena Koumioti (Ρένα Κουμιώτη)	7,1
Agrimi methysmeno (Αγρίμι μεθυσμένο)	Dimitris Basis (Δημήτρης Μπάσης)	7,3

## Touberleki patterns

The Τουμπερλέκι is a goblet shaped drum. Many different spellings and names are used for this instrument including Τουμπερλέκι, Τουμπελέκι, Touberleki, Toubeleki, Toumberleki, Toumbeleki, Toumperleki, Toumpeleki, Darbuka, Darabouka, Darboeka, Doumbek, Dumbek and Tablah.

The following symbols are used for the patterns.

Symbol	Sound	Description
D	Doum (or Dum)	Low tone played with strong hand (right hand for right handed people)
D <sub>w</sub>	Doum (or Dum)	Low tone played with weak hand (left hand for right handed people)
T	Tek (or Tak)	High tone played with strong hand
K	Ka	High tone played with weak hand
S	Slap (or Pa)	Slap with strong hand
P	Pop	Ka while holding strong hand cupped on the head
kT	Flam	Soft Ka followed by a Tek
tT	Flam	One handed Flam with index finger and ring finger of strong hand
rD	Roll	Finger roll played with weak hand, followed by a Doum
rT	Roll	Finger roll played with weak hand, followed by a Tek

Tones in lower case are played softer. Tones with italic font are optional. They are shown to get ideas for variations.

A number indicates the finger (1=thumb, 2=index finger, 3=middle finger, 4=ring finger, 5=pinky). T2 indicates a high tone played with the index finger of the strong hand.

<a href="http://joansadarbuka.wixsite.com/joansadarbukaclasses/30-ritmos-darbuka">http://joansadarbuka.wixsite.com/joansadarbukaclasses/30-ritmos-darbuka</a> <a href="http://www.youtube.com/watch?v=Sbjs39b_MT8">http://www.youtube.com/watch?v=Sbjs39b_MT8</a> <a href="http://www.youtube.com/watch?v=5tP_cqJgNqE">http://www.youtube.com/watch?v=5tP_cqJgNqE</a> <a href="http://www.youtube.com/watch?v=eLpablRicOc">http://www.youtube.com/watch?v=eLpablRicOc</a>	<a href="http://www.youtube.com/watch?v=B_OQGGsN2C4">http://www.youtube.com/watch?v=B_OQGGsN2C4</a> <a href="http://www.youtube.com/watch?v=yVD5iW53Okc">http://www.youtube.com/watch?v=yVD5iW53Okc</a> <a href="http://www.youtube.com/watch?v=DQORXcnSsn8">http://www.youtube.com/watch?v=DQORXcnSsn8</a>
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